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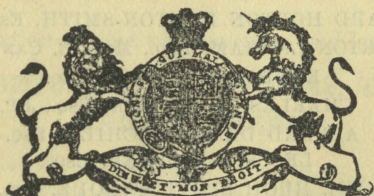
SYLLABUS

OF THE

METROPOLITAN EXAMINATION

(I.) September, 1907,

(II.) December, 1907—January, 1908.



Royal Academy of Music,

TENTERDEN STREET, HANOVER SQUARE, LONDON.

INSTITUTED, 1822. INCORPORATED BY ROYAL CHARTER, 1830.

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THE METROPOLITAN EXAMINATION

FOR THE

Diploma of Licentiate'ship of the Royal Academy of Music.

This Examination is held twice a year, and is open to

**MUSICAL COMPOSERS, CONDUCTORS, PERFORMERS
AND TEACHERS,**

whether educated at the Academy or not.

The Examination takes place at the ROYAL ACADEMY OF MUSIC, LONDON, during the Academy Summer and Christmas vacations. The Summer Examination is held during the last two weeks of September, and the Winter one usually occupies the last two weeks of December and the first week of January. The present syllabus applies to both periods of examination, and Candidates may enter for either or both periods. Candidates who enter for both periods in one year may repeat their pieces at the Second Examination, or present different ones selected from the same lists, as they may prefer. In choosing their pieces Candidates are advised to be careful to observe the requirements stated at the head of each Subject of examination, as the presentation of a wrong piece or failure to fulfil any of the essential conditions of their entry will render them liable to disqualification.

Candidates desiring to be examined during the first period (September) must enter their names upon a form to be obtained from the Secretary, and remit the same to the Secretary, together with the entry fee of five guineas, **not later than the 30th June.** A Candidate having entered for this period will have the option of transferring his or her examination to the Christmas period on giving notice to the Secretary not later than the 31st July, without payment of any further fee.

Candidates desiring to be examined during the Second period (Christmas) must enter their names and pay a fee of one guinea **not later than the 31st October**, and a further fee of four guineas **not later than the 30th November.** In the event of a Candidate failing, from any cause, to pay this latter fee in due time the preliminary fee of one guinea will be forfeited.

Any Candidate failing to attend for examination at the time appointed will forfeit the entry fee paid—except in cases of serious illness, notified to the Secretary at least three clear days before the

time appointed for examination, and verified by a medical certificate. In such cases, a portion of the entry fee may, at the discretion of the Committee, be transferred to the following examination. **In all other cases of re-entry the full fee must be paid.** Candidates desiring to be examined in two Subjects must pay the full fee in each Subject.

Candidates for examination at the Christmas period may, *when completing their entry* (not before), indicate whether they would prefer to be examined before or after Christmas Day. The Secretary will endeavour to comply with the wishes thus expressed, but cannot guarantee doing so; and in any case Candidates must accept the arrangements made for them, both as regards date and time of their examination, and also the Board of Examiners to whom they are allotted.

All Candidates (except in Subjects I., VI., and VIa., and excepting such as hold any of the following British diplomas:—Mus. Doc., Mus. Bac., F.R.A.M., A.R.A.M., L.R.A.M., A.R.C.M., F.R.C.O., and A.R.C.O.) will be required to work a paper on the Rudiments of Music, Musical Ornaments, and on Harmony, as far as the chord of the dominant seventh, with inversions. Candidates in Subjects II., III. (with certain exceptions) and IV. are required to work an additional paper, particulars of which are given on pages 8, 12, and 14. Candidates claiming exemption from the paper on Rudiments of Music must send proofs in support of such claim, with their application. This exemption does not apply to the special papers in Subjects II., III., and IV.

The paper work may be done on the same day as the practical examination, or, if the Candidate so prefer, on the day previous, or the day after it, except those called for the practical portion on the first or last day of the examination. The Academy will be closed on 23rd, 24th, 25th, and 26th December.

In order to pass, Candidates are required to obtain at least seventy-five per cent. of the possible number of marks in each separate branch of the examination.

Those who succeed in the practical branch but fail in either the paper on Rudiments or that on Form, &c., will be permitted to attend for re-examination at *either* of the next two periods, but not *both*, in that branch only, on payment of a further fee of one guinea; but if they then fail must undertake the whole of the examination and pay the full fee should they again become Candidates.

Those who succeed in the Rudiments paper, but fail in the practical branch, will, if attending at *either* of the next two periods (not *both*), be exempt from again working the said paper. The same applies to the paper on Form and Teaching for pianoforte candidates (Class A and Class B). The full fee, however, will be payable, and Candidates claiming such exemption must make their claim on the entry form.

IN SUBJECTS III., IV., and V., NO PARTICULAR SYSTEM OF PLAYING OR FINGERING IS INSISTED UPON OR ACKNOWLEDGED; THE EXAMINERS JUDGE ENTIRELY BY RESULTS, NOR NEED ANY PARTICULAR EDITION OF WORKS BE USED, EXCEPT WHERE EXPRESSLY MENTIONED.

IN CONSEQUENCE OF MANY REQUESTS FROM CANDIDATES FOR ADVICE AS TO TEXT BOOKS, THE COMMITTEE HAVE PREPARED A LIST OF SUCH WORKS AS THEY THINK WILL BE FOUND USEFUL. THIS LIST APPEARS ON PAGE 20.

Candidates who satisfy the Examiners in both portions of their examination (theoretical and practical) in any subject will be created **LICENTIATES OF THE ROYAL ACADEMY OF MUSIC**. They receive a Diploma to that effect, signed by the Principal of the Academy and a Director; and have their names publicly announced. The Licentiate Diploma certifies that the recipient is, in the judgment of the Examiners, competent to practise the specified branch of the musical profession. The Diploma also states whether such competency be as a composer, performer, or teacher, or any combination of these.

Licentiates have the exclusive right to append the letters **L.R.A.M.** to their names.

In the absence of any request to the contrary, the Diplomas will, after they have been formally submitted to the Board of Directors at their meetings held in December and March, be sent to the addresses given by the Candidates on their forms of entry.

Candidates who have satisfied the Examiners in any class, of any subject, will be eligible as candidates in any other class of the same subject at a subsequent examination.

On payment of an enquiry fee of two shillings and sixpence Candidates will (after the completion of the examination) be supplied with a statement of the marks awarded to them in each branch of their examination. This statement will be supplied only to Candidates.

The Committee of Management reserve to themselves the right of varying the Boards of Examiners and of appointing Examiners in addition to those herein specified, should occasion arise.

Examination Papers of three former years in Subject I., the Papers on Rudiments of Music (Nos. 13 to 22 and 42 to 51 inclusive, twenty in all), and ten Papers on Form and Teaching (M to V, inclusive) for Pianists (Teachers), may be purchased at the Academy, price Sixpence each paper, or in the case of Nos. 13 to 22 two shillings and sixpence the ten. Candidates are requested to note that papers supplied to order cannot be exchanged.

The Examination is in the following Subjects:—

SUBJECT I.*—Harmony, Counterpoint, and Composition.

Examiners in 1907—F. CORDER, F.R.A.M. ; A. J. GREENISH, Mus. D. Cantab., F.R.A.M. ; Sir A. C. MACKENZIE, Mus. D., LL.D., D.C.L., F.R.A.M.

Class A, COMPOSERS AND TEACHERS.

Candidates on entering their names must submit a Composition, consisting of a piece of some extent written for either voices or instruments or both, such as the writer shall consider to afford a fair sample of his musical and technical powers. Any Candidate whose Composition has been approved, and who has been unsuccessful in the further examination, may enter for a second time without submitting a second Composition, but must again pay the full fee.

Candidates will have to work a paper which will include tests in Harmony and Counterpoint (strict and free) in not more than four parts, also in Double Counterpoint, Canon and Fugue.

Thereafter they are required to attend a *vivâ voce* examination, when they will be catechised as to the capabilities of voices and instruments, and will be required to play from orchestral and vocal score, and from figured bass. They will also be expected to show some knowledge of standard works and may be required to modulate, or complete an unfinished musical sentence at the Piano.

Class B, TEACHERS.

Candidates in this division will submit no exercise, but will have to work the same paper as those in Class A. The *vivâ voce* examination will comprise questions on the teaching of Harmony and Counterpoint, on the relation of Subject and Answer in a Fugue and a spoken analysis of Beethoven's Symphony, No. 4 in B flat. They will be expected to play at the Piano four-part exercises written in open score (with the use of the Alto and Tenor clefs), also examples of chords and their treatment; they may also be given ear tests in the naming of intervals, cadences and harmonic progressions.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are as follows:—

	Maximum Marks.
Paper Work	100
Reading from Score or Analysis	25
Figured Bass or Exercises	25
Modulation or Ear Tests	25
General Questions	25
Total	200

150 marks required to pass.

* Entries in this Subject will be accepted only for the Christmas period.

SUBJECT II.—Singing.

Examiners in 1907—A. RANDEGGER, Hon. R.A.M.; FRED. WALKER, Hon. R.A.M.; FREDERIC KING, Hon. R.A.M.; and ARTHUR THOMPSON, F.R.A.M.

In this subject Candidates have the option of entering for the highest grade of diploma, Class A (Performer *and* Teacher), in which case they pay a double entry fee and have distinct examinations as Performer and as Teacher; or

They may enter separately as Teacher, Class B, or as Performer, Class C.

Candidates in Class B will be expected to have had some experience in teaching Singing, so as to be able to give information concerning the method adopted by them.

Class B, TEACHER.

Candidates in Class B will be required to satisfy the Examiners in the following tests:—

To sing: a *Recitative*, a *portion of a sustained melody*, and a *portion of a florid movement*, selected by themselves from the lists for Class C (Performer) on pages 9 and 10.

To sing a piece at first sight.

To play an accompaniment on the pianoforte of some vocal piece to be chosen by the Examiners.

To undergo a *viva voce* examination, on the method adopted by them in teaching both Male and Female singers; answering questions on:—

- 1.—Vocal Physiology, including breathing—registers—classification and compass of voices.
- 2.—Technical Studies best adapted to ensure sustained power, flexibility and correctness of attack and intonation.
- 3.—The employment of different tone-colour in giving expression to various moods.
- 4.—Faults in voice-production most commonly met with, giving practical illustrations of exercises for correcting the same.
- 5.—The principal attributes of beauty of vocal tone, and how to acquire them.
- 6.—The method to ensure a distinct and correct pronunciation in singing.
- 7.—Phrasing, Expression, Recitative, the Florid and Dramatic styles of singing, and knowledge of Vocal works of various Schools.

To undergo an Ear-test by singing and naming intervals.

Quality and Power of voice are not matters of consideration in this class. Style and Phrasing are the essential points.

SUBJECT II.—SINGING—*Continued.*

To work the paper on Rudiments of Music, &c., specified on page 4.

To work a short paper on the organs employed in the art of singing, and on their respective functions in the production and use of the voice.

N.B.—This latter paper must be worked at the Academy previous to the Candidate appearing before the Examiners. Candidates may attend for the purpose on the day preceding their practical examination, or, if time permit, on the day of their practical examination. Two hours will be allowed for working this paper.

Candidates in Class B will *not* be required to provide their own accompanists. One of the Examiners will act in that capacity.

The marks obtainable in this class are as follows :—

	Maximum Marks.
1. Physiology of the Voice, Method adopted in Teaching ...	24
2. Production of Voice	16
3. Control of Breathing	16
4. Vocalisation and Flexibility	16
5. Correctness of Intonation	16
6. Blending of Registers and improving Defects in Production	16
7. Pronunciation and Diction	16
8. Singing of Recitatives	16
9. Phrasing, Expression, and Variety of Tone	16
10. Accuracy of Ear	16
11. Reading at Sight	16
12. Accompaniment	16
Total	200

Marks required to pass, 150.

Class C, PERFORMER.

Candidates in Class C will be required to satisfy the Examiners in the following tests :—

To sing Diatonic and Chromatic Studies, copies of which will be given to them on entering their names, or may be purchased at the Academy at any time (price 1s.).

TO PREPARE *ALL* THE PIECES CONTAINED IN THEIR RESPECTIVE LISTS AND SING SUCH OF THEM OR ANY PORTION OF THEM AS THE EXAMINERS MAY SELECT, EITHER IN THE LANGUAGE IN WHICH THE TITLE IS GIVEN, OR IN THE ENGLISH TRANSLATION, AT THE OPTION OF THE CANDIDATE. THE PIECES MARKED * MUST BE SUNG FROM MEMORY.

To sing a piece at first sight.

To work the paper on Rudiments of Music, &c., specified on page 4.

The pitch used at this examination is the Normal Diapason. Candidates are required to provide their own accompanists.

SUBJECT II.—SINGING—*Continued.*

DRAMATIC SOPRANO.

- SCENA, "Infelice" (Novello) Mendelssohn.
 *SOLO, "The Lord is good" (*The Dream of Jubal*) (Novello) Mackenzie.
 SONG, "Summer sweet" (Boosey) J. Holbrook.
 SACRED SONG, "Save me, O God" (in B flat) (Leonard) Randegger.
 * "A Song of Sunshine" (in E flat) (Cramer) A. G. Thomas.

LIGHT SOPRANO.

- { RECITATIVE, "O grant it, Heav'n" }
 * AIR, "So shall the lute and harp awake" (Judas Maccabaeus) ... Handel.
 (Novello's Edition of 12 Soprano Songs from Handel's Oratorios.)
 AIR, "Lo! the Heav'n-descended Prophet" (*The Passion*) (Novello) ... Graun.
 *ARIETTA, "Pur dicesti" ("Thou hast whispered" (in E) Lotti.
 (Ashdown NEW Edition)
 SONG, "As in October" (*Amour d'Automne*) (in G) (Enoch & Son) ... Chaminade.
 SONG, "The Violet" (*Das Veilchen*) (in G) (The "Elkin" Edition) ... Mozart.

MEZZO-SOPRANO.

- { RECITATIVE, "Ye sacred Priests" }
 { AIR, "Farewell, ye limpid springs" (*Jephtha*) } Handel.
 (Novello's Edition of 12 Soprano Songs from Handel's Oratorios)
 *ARIA, "Ritornerei fra poco?" ("Whence comest thou?") (No. 1 in E minor) A. Hasse.
 (No. 20 of "Standard Songs") (Ascherberg, Hopwood & Crew)
 SONG, "Spring" (Op. 6, No. 2) (Novello's NEW Edition) Brahms.
 CHANT HINDOU (in A) (Ricordi) Bemberg
 *CANZONE, "La Zingara" (The Gipsy Maid) Donizetti.
 (No. 18 of "Standard Songs") (Ascherberg, Hopwood & Crew)

CONTRALTO.

- *SOLO, "Have ye not heard" (Novello's Alto Part in *Elijah*, p. 36) Mendelssohn.
 ARIA, "Furibondo spira il vento" ("Hark! the tempest wildly raging") Handel.
 (No. 21 of "Standard Songs") (Ascherberg, Hopwood & Crew)
 *SONG, "The Asra" (The "Elkin" Edition) Rubinstein.
 SONG, "Well-a-day" (Boosey) Randegger.
 { SONG, "Wie Melodien" ("Like Melodies") (Op. 105, No. 1) }
 { (for a low voice) (Lengnick) } Brahms.

MALE ALTO.

A Special List for this voice will be furnished to Candidates on entering their names.

TENOR.

- { RECITATIVE, "No! I can bear my fate no longer" }
 { ARIA, "Through the forest" (*Der Freischütz*) (Novello) } Weber.
 *SERENADE, "Lightly wafted" Schubert.
 (Novello's New Edition of Schubert's "Swan Songs")
 SONG, "She is the world to me" (Forsyth) Corder.
 SONG, "Minnelied" (Op. 71, No. 5, in C) (Lengnick) Brahms.
 *BALLATA, "Questa o quella" ("When a charmer") (*Rigoletto*) Verdi.
 (Ricordi's Tenor Operatic Album)

SUBJECT II.—SINGING—*Continued.*

BARITONE.

- * { RECITATIVE, "At last the bounteous sun" ... }
 { AIR, "With joy the impatient husbandmen" (*The Seasons*) (Novello) } *Haydn.*
 INVOCATION TO THE NILE ("Songs of the East") ... *Granville Bantock.*
 (Breitkopf & Härtel)
 SONG, "Eléonore" (in G) (The Frederick Harris Company) ... *Albert Mullinson.*
 * THE SWORD SONG (from *Caractacus*) (Novello) ... *Elgar.*
 SONG, "What shall I do?" (from *Dioclesian*) ... *Purcell.*
 (Novello's 12 Songs by Purcell)

BASS.

- * { RECITATIVE, "And God said" ... }
 { AIR, "Now Heav'n in fullest glory" (*Creation*) ... } *Haydn.*
 { ARIA, "Ella giammai m'amò!" ("No! she has never loved me,")
 (*Don Carlos*) (Ricordi's Bass Operatic Album) } *Verdi.*
 AIR, "How willing my paternal love" (*Samson*) ... *Handel.*
 (Novello's Edition of 12 Bass Songs from Handel's Oratorios)
 SONG, "Fill me, boy, as deep a draught" (Augener)
 ("Three Odes of Anachreon") } *C. Hubert H. Parry.*
 * AIR, "If manly valour" (*Ezio*) (Prout's Edition, The Vincent Music Co.) *Handel.*

The marks obtainable in this class are as follows:—

	Maximum Marks.
1. Quality	16
2. Volume	16
3. Control of Breathing	16
4. Production (including Precision and Neatness in the Attack and Finish of Sound)	16
5. Correctness of Intonation	16
6. Vocalisation and Flexibility (including Scales, Arpeggios, Shakes, and Intervals)	16
7. Blending of the Registers	12
8. Phrasing, Expression, and Variety of Tone	20
9. Pronunciation and Diction	16
10. Recitative	12
11. Facial Expression and Posture	8
12. Conception of the General Character of the Pieces	20
13. Reading at Sight	16
Total	200

Marks required to pass, 150.

SUBJECT III.—Playing on the Pianoforte.

*The Boards will be constituted from the following:—*CARLO ALBANESI, Hon. R.A.M.; OSCAR BERINGER, Hon. R.A.M.; SYDNEY BLAKISTON; FREDERIC CLIFFE, Hon. R.A.M.; H. R. EYERS, F.R.A.M.; WALTER FITTON, F.R.A.M.; ALFRED E. IZARD, A.R.A.M.; EVELYN HOWARD-JONES; ERNEST KIVER, A.R.A.M.; T. B. KNOTT, F.R.A.M.; TOBIAS MATTHAY, F.R.A.M.; CHAS. F. REDDIE, F.R.A.M.; B. SCHÖNBERGER, Hon. R.A.M.; S. WEBBE, A.R.A.M.

Class A, PERFORMER AND TEACHER; Class B, TEACHER;

Class C, PERFORMER.

THIS EXAMINATION IS INTENDED PRIMARILY FOR TEACHERS, AND THE GENERAL REQUIREMENTS ARE FRAMED ACCORDINGLY. THE EXAMINERS, HOWEVER, HAVE AUTHORITY AS HERETOFORE TO CLASSIFY SUCCESSFUL CANDIDATES IN EITHER CLASS A, B, OR C ACCORDING TO THE QUALITIES DISPLAYED BY THEM RESPECTIVELY. NEVERTHELESS, IT IS PERMITTED TO ANY CANDIDATE ON ENTERING TO REQUEST TO BE EXAMINED SOLELY AS A PERFORMER, —CLASS C.

Class A, PERFORMER AND TEACHER.

Candidates to pass in Class A must fulfil all the requirements for Class B, and must exhibit a higher standard of excellence in performance. No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory. The three test pieces selected must be from amongst those marked *, and one of them, at least, must be played from memory.

A Candidate in Class A, who fails in playing from memory, will thereby be disqualified from passing in that Class, but may, if the other tests be satisfactorily dealt with, be passed in Class B (Teacher).

Class B, TEACHER.

Candidates desiring to pass in Class B will be required to satisfy the Examiners in the following tests:—

They must be prepared to play the whole or portions of a piece (either starred or not starred), of their own selection from each of the three lists on pages 13 and 14 (three pieces in all).

To play at first sight the whole or portions of a piece selected by the Examiners.

No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory.

To play (from memory) all or any of the following scales and arpeggios:—

(A.) Major, and harmonic minor scales, the hands commencing a third, sixth, eighth, or tenth apart, and chromatic scales, in minor thirds, major and minor sixths, and minor tenths, in similar and contrary motion.

Minor scales in the melodic form will be required in similar motion only, an *eighth* apart.

SUBJECT III.—PLAYING ON THE PIANOFORTE—*Continued.*

(B.) Major and harmonic minor scales in double thirds in similar motion only.

(C.) Chromatic scales in double minor thirds in similar motion only.

(D.) Major, harmonic and melodic minor, and chromatic scales in double eighths in similar motion, the hands commencing an eighth apart.

(E.) Scales in double eighths in contrary motion in *major* keys only, both hands commencing on the key note.

(F.) Arpeggios of major and minor common chords and their inversions, and dominant sevenths and their inversions, in similar and contrary motion, the two hands to play the *same* position, of the chord.

All the scales and arpeggios, as above stated, to be played with *legato* and *staccato* touch:—not less than three octaves in similar motion and two octaves in contrary motion. The *staccato* touch to comprise both *finger* and *wrist staccato* (except scales in double thirds and double octaves, which will be required with *wrist staccato* only). The scales and arpeggios to be played by each hand separately or with both hands together, descending and ascending, and to begin on the highest or lowest note at the discretion of the Examiners.

All good methods of fingering in the Scales and Arpeggios will be accepted.

The judicious use of the pedals will be taken into account.

Candidates will also be required to answer questions on Touch, —the action and position of the arm, hand and fingers in playing, and on the fingering of passages selected by the Examiners from classical compositions for the pianoforte. Candidates are given an opportunity of studying the paper of Tests in Fingering half-an-hour before their practical examination.

To work a paper on the general principles of Form, as exemplified in pianoforte compositions, and on the training of pupils, with special reference to the eradication or prevention of faults most frequently found in young pianists, and on the phrasing of given passages. The paper may also include questions as to the studies and pieces most suitable for particular grades of students.

To work the paper on Rudiments of Music, &c., specified on page 4.

In order to pass, a Candidate must obtain 75 per cent. of the total number of marks in the practical branch.

Candidates who are blind will be required to fulfil all the conditions set forth above excepting the sight reading test; and they will be required in addition to transpose a short phrase dictated by the Examiners, and to improvise on a given theme.

The Examination will last about half-an-hour.

SUBJECT III.—PLAYING ON THE PIANOFORTE—*Continued.*

Class C, PERFORMER.

Candidates entering as PERFORMERS (Class C) must fulfil the whole of the requirements for Class A, excepting that they will be exempt from working the paper on Form and Teaching. The standard of performance expected is the same as in Class A. No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory.

Candidates who have already passed as TEACHERS (Class B) may re-enter for Class C at a subsequent examination. All the practical requirements under Class A must be fulfilled, but all further paper work will be excused.

Candidates who are blind will be required to fulfil all the conditions set forth above, excepting the sight reading test; and they will be required in addition to transpose a short phrase dictated by the Examiners, and to improvise on a given theme.

The Examination will last about half-an-hour.

LIST A.

PRELUDE AND FUGUE in E (No. 9, Book 1, of 48 Preludes and Fugues)	<i>J. S. Bach.</i>
†PRELUDE AND FUGUE in D (No. 5, Book 2, from 48 Preludes and Fugues)	<i>J. S. Bach.</i>
*††PRELUDE AND FUGUE in F sharp minor (No. 14, Book 2, from 48 Preludes and Fugues)	<i>J. S. Bach.</i>
FUGUE in C (Bosworth)... ..	<i>Albrechtsberger.</i>
FUGUE in E flat (No. 1, from Fugues by Old Italian Masters) (Ricordi)... ..	<i>Porpora.</i>
FUGUE (from Fantasia and Fugue in C)	<i>Mozart.</i>
*FUGUE in G sharp minor (No. 18, Book 1) (Breitkopf & Härtel)	<i>August Klengel.</i>
PRELUDE AND FUGUE in F minor (No. 5, Op. 35)	<i>Mendelssohn.</i>
*FUGUE in D flat (from Variations and Fugue) (Op. 18) (Angener)	<i>Nicodé.</i>

LIST B.

SONATA in E flat (Op. 7) (the entire work)	<i>Beethoven.</i>
SONATA in B flat (Op. 22) (the entire work)	<i>Beethoven.</i>
SONATA in D (Op. 28) (the entire work)	<i>Beethoven.</i>
SONATA in E minor (Op. 90) (the entire work)	<i>Beethoven.</i>
SONATA in E flat (Op. 31, No. 3) (the entire work)	<i>Beethoven.</i>
*SONATA in C (Op. 53) (Waldstein) (the entire work)	<i>Beethoven.</i>
*SONATA in A (Op. 101) (the entire work)	<i>Beethoven.</i>
*VARIATIONS on a theme by Diabelli (Op. 120)	<i>Beethoven.</i>

LIST C.

IMPROMPTU in F sharp (Op. 36)	<i>Chopin.</i>
VALE in A flat (Op. 42)	<i>Chopin.</i>
*NOCTURNE in E flat (Op. 55, No. 2)	<i>Chopin.</i>
*POLONAISE in A flat (Op. 53)	<i>Chopin.</i>
INTERMEZZO in B minor (from 6 Intermezzi, Op. 4, No. 6)	<i>Schumann.</i>
*KREISLERIANA (Op. 16, No. 8, in G minor)	<i>Schumann.</i>
NOVELLETTE in D (Op. 21, No. 5)	<i>Schumann.</i>
THREE PHANTASIESTÜCKE No. 1, in C minor (Op. 111)	<i>Schumann.</i>
THREE INTERMEZZI (Op. 117, No. 2) (Lengnick)	<i>Brahms.</i>
*RHAPSODIE in B minor (Op. 79, No. 1)	<i>Brahms.</i>

† No. 29.

†† No. 38 in editions printed in one book.

SUBJECT III.—PLAYING ON THE PIANOFORTE—*Continued.*LIST C—*Continued.*

AU BORD D'UNE SOURCE (from <i>Année de Pèlerinage</i> , No. 4) (Schott) ...	Liszt.
*THREE ETUDES DE CONCERT (No. 2, in F minor) ...	Liszt.
*RHAPSODIE HONGROISE (No. 6) ...	Liszt.
INTERMEZZO in E (Op. 5, No. 2) (Augener) ...	Arensky.
*SCHERZO (Op. 16) ...	Eugen D'Albert.
*PRELUDE in D (Avison Edition) ...	Swinstead.
THE NAIADS (from <i>Pictures from Greece</i> , Op. 13, No. 6) (Augener)	Farjeon.
ERINNERUNGEN (DREI KLAVIERSTÜCKE, Op. 6, No. 3) (AMOROSO)	
(Lengnick) ...	
BERCEUSE (Op. 26, No. 1) (Ricordi) ...	Novák.
	Esposito.

The marks obtainable in this subject are as follows:—

	Maximum Marks.
List A ...	16
" B ...	24
" C ...	16
Reading ...	12
Scales and Arpeggios ...	12
Fingering Typical Passages ...	8
Questions on Touch ...	12

75 marks required to pass.

Total 100

SUBJECT IV.—Playing on the Organ.

Examiners in 1907.—SIR GEORGE C. MARTIN, Mus. D. Cantuar., Hon. R.A.M.; H. W. RICHARDS, Mus. D. Dunelm, Hon. R.A.M.; and REGINALD STEGGALL, F.R.A.M.

Candidates will be required:—

To play the whole, or portions, of a piece of their own selection from each of the following lists (two pieces in all).

To play at sight a hymn tune, and to transpose it into any key the Examiners may name; to read from four-part vocal score, including C clefs; to harmonise a given melody; to play from a figured bass; to extemporise on a given subject; to modulate; and to read at sight.

To answer questions on the subject of Choir Training, and to give a model lesson to the Examiners on any of the following subjects:—

Intervals.

Time Signatures.

Marks of Expression; and

Voice Production.

To work a Paper embracing questions on Form, as exemplified in the pieces in Lists A and B; the Practical Teaching of the Organ; and the Mechanism and Stops usually found in an English Organ of three manuals.

To work the paper on Rudiments of Music, &c., specified on page 4.

Candidates who are blind will be required to play the whole, or portions, of a piece of their own selection from each of the two lists, A and B. They will also be required to play a hymn tune, with registering appropriate to the verses of a hymn, which, with the tune, they may select from a list named by the Examiners. They will

SUBJECT IV.—PLAYING ON THE ORGAN—*Continued.*

further be required to transpose the same into any key the Examiners may name, to play from a figured bass which will be dictated a bar or two at a time, to harmonise a given melody, to improvise on a given subject, and to modulate.

The *vivâ voce* and paper work portions of the examination will be the same as for other Candidates.

The Examination will last about half-an-hour.

LIST A.

PASSACAGLIA in C minor (P. 75, Book I., Peters Edition) ...	...	<i>Bach.</i>
SONATA in E minor (No. 4) (P. 36, Book I., Peters Edition) ...	...	<i>Bach.</i>

LIST B.

VARIATIONS on a Theme by Beethoven (Op. 45) (Augener) ...	...	<i>Merkel.</i>
FANTASIE in E flat ...	...	<i>Saint-Saëns.</i>
CON MOTO (En forme d'ouverture) (Ashdown) ...	...	<i>Smart.</i>

The marks obtainable in this subject are as follows:—

	Maximum Marks.
Pieces ...	64
Hymn Tune and Transposition ...	16
Vocal Score Reading ...	16
Figured Bass ...	16
Harmonisation of Melody ...	16
Extemporisation ...	16
Sight-reading ...	16
Modulation ...	12
<i>Vivâ Voce</i> ...	12
Organ Form and Teaching Paper ...	16
Total	200

150 marks required to pass.

SUBJECT V.—Playing on Orchestral Instruments.

Examiners in 1907—F. CORDER, F.R.A.M.; and two of the following:—JOHN THOMAS, F.R.A.M.; ALFRED KASTNER; JOSEF BLÁHA, Hon. R.A.M.; ALFRED GIBSON, Hon. R.A.M.; W. FRYE PARKER, F.R.A.M.; HANS WESSELY, Hon. R.A.M.; LOUIS ZIMMERMANN, Hon. R.A.M.; A. PEZZE, Hon. R.A.M.; W. E. WHITEHOUSE, F.R.A.M.; CHARLES WINTERBOTTOM, Hon. R.A.M.; DANIEL WOOD; W. M. MALSCH, Hon. R.A.M.; G. A. CLINTON, Hon. R.A.M.; E. F. JAMES, Hon. R.A.M.; A. BORSORF, Hon. R.A.M.; J. SOLOMON, A.R.A.M.; ALBERT E. MATT.

Class A, PERFORMER AND TEACHER; Class B, TEACHER;
Class C, PERFORMER.

In this subject, the Examiners will decide to which class successful Candidates are to be assigned, according to the qualities displayed by each. Candidates will not be assigned to Class A or C unless they

SUBJECT V.—PLAYING ON ORCHESTRAL INSTRUMENTS—*Continued.*

perform at least one of their selected pieces from memory. Candidates who, in a previous examination, have been successful in either Class B or C will be required to undergo the whole of the Examination (except paper work) should they enter for the purpose of passing in Class A.

Candidates must be prepared to play the whole or portions of a piece of their own selection from each of the following three lists for their respective instruments (three pieces in all).

Candidates will also be required to answer questions on the form, treatment, and tonality of the pieces they may select for performance, and to work the paper on Rudiments of Music, &c., specified on page 4.

N.B.—The Pitch used at this examination is the Normal Diapason.

The Examination will last about half-an-hour. Candidates must provide themselves with a competent accompanist.

FOR THE VIOLIN.

LIST A.

SONATA in A major (Op. 30, No. 1) (the whole work)	...	...	<i>Beethoven.</i>
SONATA in F major (Op. 8) (the whole work) (Peters, No. 1340)	...	...	<i>Grieg.</i>
SONATA in D minor (Op. 108) (first two movements only) (Lengnick)	...	...	<i>Brahms.</i>

LIST B.

CONCERTO in E minor, No. 18 (the whole work) (Peters Edition) (1091c)	<i>Kreutzer.</i>
CONCERTO in D major (with Cadenzas by Ferdinand David) (first two movements) (André Cheap Edition)	 <i>Mozart.</i>
ROMANCE in A minor (Op. 42) (Lengnick)	 <i>Bruch.</i>
INTRODUCTION AND RONDO CAPRICCIOSO (Op. 28)	 <i>Saint-Saëns.</i>

LIST C.

STUDY in F sharp minor, No. 8 (Op. 41, 1st Book) (Schott)	 <i>Alard.</i>
DIVERTIMENTO III. (third position) Larghetto, Allegro, and Romance from 7 Divertimenti (Op. 18) (Augener Edition) (No. 7601)	 <i>Campagnoli.</i>
CAPRICE in D major, No. 5 (24 Caprices) (Peters Edition) (No. 281)	 <i>Rode.</i>

Candidates in this instrument will further be required to play at first sight and to transpose (a semitone and a tone lower or higher) and to play from memory such of the following scales and arpeggios as may be selected by the Examiners.

All major, melodic, and harmonic minor scales (three octaves) to be played both with detached and slurred bowing.

B flat and B major scales in thirds, in sixths and octaves, to be played with slurred bowing (two octaves).

C and D major melodic and harmonic minor scales in thirds, in sixths and octaves, to be played with separate bowing (two octaves).

Chromatic scales beginning on G, A flat, A, B flat and B in three octaves, the rest in two octaves, to be played in legato bows only.

Arpeggios of all major and minor common chords and dominant and diminished sevenths in three octaves to be played both with detached and slurred bowing.

SUBJECT V.—PLAYING ON ORCHESTRAL INSTRUMENTS—*Continued.*

FOR THE VIOLONCELLO.

LIST A.

- SONATA in E minor (Op. 38) (1st and 2nd movements) (Lengnick)
Johannes Brahms.
 SONATA in C minor (Op. 32) (1st and 2nd movements) (Schott & Co.) *Saint Saëns.*
 SONATA in D major (Op. 183) (1st movement) (Schott & Co.) *Joachim Raff.*

LIST B.

- CONCERTO in D major (Op. 101) (1st and 2nd movements) (Gevaert
 Edition) (Breitkopf and Haertel, Pop. Ed. 2238) ... *J. Haydn.*
 CONCERTO in A minor (Op. 33) (the whole work) (Schott & Co.) *Robert Volkmann.*
 CONCERTO in A minor (Op. 14) (1st and 2nd movements) (Kistner) ... *C. Davidoff.*

LIST C.

- No. 13 in F sharp major from Daily Exercises in all keys (Augener
 Edition, No. 7770) ... *Dotzauer.*
 No. 1 in A minor (Op. 44) from 8 Grand Studies (Augener Edition,
 No. 5545) ... *F. A. Kummer.*
 No. 7 in C major from 12 Capricci (Op. 25) (Lengnick) ... *A. Piatti.*

Candidates will be required to play at first sight, and to transpose a semitone and a tone lower or higher.

To play major, melodic and harmonic minor scales (three octaves) in detached and slurred bowing. Chromatic scales on C, D, E (three octaves) in legato bow; also C and D major in thirds, sixths, and octaves in separate bows (two octaves). Arpeggios of major and minor common chords and dominant and diminished sevenths in three octaves.

The marks obtainable in this subject (with the exception of Harp Playing) are as follows:—

	Maximum Marks.
List A	12
" B	12
" C	12
Technique (including Scales and Arpeggios) ...	16
Intonation	12
Tone	8
Style, Phrasing	12
<i>Vicà Voce</i> Questions on Form	8
Reading	8
Transposing	8
Total	100

75 marks required to pass.

FOR THE HARP.

LIST A.

- STUDY No. 11 (from 40 Studies, Book 2) (Chappell) ... *N. C. Bochsa.*
 STUDY No. 4 (from 48 Studies, Book 1) (Chappell) ... *F. J. Dizi.*
 STUDY No. 5 (from 6 Studies, Series 1) (Hutchings and Romer) ... *John Thomas.*

LIST B.

- FANTASIA "In imitation of the Mandoline" (Hutchings & Romer) *Parish Alvars.*
 "GAVOTTE" (Hutchings & Romer) ... *J. S. Bach.*
 "AUTUMN" No. 3 (From Four Seasons) (Hutchings & Romer) ... *John Thomas.*

SUBJECT V.—PLAYING ON ORCHESTRAL INSTRUMENTS—*Continued.*FOR THE HARP—*Continued.*

LIST C.

"L'ADIEU," No. 20 (From Romances, Book 4) (Hutchings & Romer)	<i>Parish Alvars.</i>
"THE HARMONIOUS BLACKSMITH" (Ashdown)	 <i>Handel.</i>
"RHAPSODY" (Hutchings & Romer)	 <i>John Thomas.</i>

Candidates will be required to play at first sight, to transpose, and to play from memory, at the discretion of the Examiners:—Major, melodic and harmonic minor scales, commencing a sixth, an eighth, and a tenth apart, in similar motion, extending to three octaves; major and harmonic minor scales in contrary motion, commencing a third, a sixth, and an eighth apart, extending to two octaves.

Arpeggios of major and minor common chords and their inversions, commencing an eighth and a tenth apart, in similar motion, extending to three octaves; dominant sevenths and diminished sevenths and their inversions, an eighth apart, in similar motion, extending to three octaves; to display a knowledge of *Sons Harmoniques, Sons Etouffés, Glissandos* and *Enharmonic Effects*; and to answer questions as to the distinguishing characteristics of the Harp as a musical instrument.

The marks obtainable for Harp Playing are as follows:—

	Maximum Marks.					
List A	...	...	...	...	...	16
" B	...	...	...	...	...	16
" C	...	...	...	...	...	16
Technique	...	...	...	...	...	16
Tone	...	...	...	...	...	12
Style, Phrasing	...	...	...	...	...	12
Reading	...	...	...	...	...	} 12
Transposing	...	...	...	...	...	
Total						100

75 marks required to pass.

VIOLA, DOUBLE BASS, FLUTE, OBOE,
CLARINET, BASSOON, HORN, TRUMPET AND
CORNET, &c., &c.

Requirements in respect of any of the foregoing instruments will be sent to intending Candidates upon application.

SUBJECT VI.*—Band-Mastership.

Examiners in 1907—Prof. E. PROUT, B.A., Mus. D. Dub., Hon. R.A.M.; Lieut. J. MACKENZIE ROGAN, Hon. R.A.M.; and Lieut. GEORGE MILLER, M.V.O., Mus. B., Cantab., L.R.A.M.

Candidates, on entering their names, must submit an arrangement of—

(I.) Mozart's "Jupiter" Symphony (1st movement) (Donajowski's Miniature Score, 1s.), for Full Military Band, including four Saxophones (B flat Soprano, E flat Alto, B flat Tenor, and E flat

* Entries in this subject will be accepted only for the Christmas period. The Examination will take place in February.

SUBJECT VI.—BAND-MASTERSHIP—*Continued.*

Baritone, all written in Treble clef), Tenor (E flat) and Bass (B flat) Clarinets (also written in Treble clef).

Also,

(II.) Mendelssohn's Lied Ohne Worte (No. 16) in A major (Book 3), for a Small Band of not more than twelve Wind Instruments.

These arrangements must not bear the Candidate's name, but a Motto. The name to be enclosed in a sealed envelope, bearing the aforesaid Motto.

If these arrangements be approved by the Board of Examiners, their writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony,* and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score. Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter for a second time without submitting further arrangements, but must again pay the full fee.

He will also be catechised on the compass and fingering of instruments used in military bands, on the distribution of parts in military scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on at least two wind instruments of his own choice, and to give a short exposition of the theory of conducting.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are allotted as follows:—

	Maximum Marks.				
Harmony	...	...	...	...	50
Scoring	...	...	...	...	50
<i>Vivâ Voce</i>	...	...	...	...	100
Total					200

150 marks required to pass.

SUBJECT VIa.†—Theatrical Conductorship.

The Examiners will be the same as for Band-Mastership.

Candidates on entering their names must submit an arrangement of Cherubini's Overture to "Die Abencerragen" (Donajowski's Miniature Score, 1s.), for a Band consisting of one Flute, one Oboe, two Clarinets, one Bassoon, two Cornets, one B flat Trombone, Drums, three First Violins, two Second Violins, one Viola, one Violoncello, and one Bass, also

for Septet Band.

These arrangements must not bear the Candidate's name, but a Motto. The name to be enclosed in a sealed envelope, bearing the aforesaid Motto.

* It is essential to success in this examination that pass marks be obtained in the Harmony section.

† Entries in this subject will be accepted only for the Christmas period. The Examination will take place in February.

SUBJECT VIA.—THEATRICAL CONDUCTORSHIP—*Continued.*

If these arrangements be approved by the Board of Examiners, their writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony,* and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score.

Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter for a second time without submitting further arrangements, but must again pay the full fee.

He will also be catechised on the compass and fingering of instruments used in bands, on the distribution of parts in scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on the Violin or some other orchestral instrument of his own choice, and to give a short exposition on the theory of conducting.

The *vivà voce* examination will last about half-an-hour.

The marks obtainable in this subject are allotted as follows:—

	Maximum Marks.					
Harmony	...	...	...	...	...	50
Scoring	...	...	...	...	...	50
<i>Vivà Voce</i>	...	...	...	...	...	100
					Total	200

150 marks required to pass.

* *It is essential to success in this examination that pass marks be obtained in the Harmony Section.*

By order of the Committee of Management,

F. W. RENAULT, *Secretary.*

Among others, the following Books will be found useful:—

RUDIMENTS OF MUSIC, MUSICAL ORNAMENTS AND HARMONY—
"Elements of Music," F. W. Davenport; "Introduction to the Elements of Music,"
F. Niecks; "Rudiments of Music," Stewart Macpherson; "Harmony," Stainer
(Primer, No. 8, Novello); "Harmony," Prout; "Practical Harmony," Stewart
Macpherson.

SINGING—"Hints on Singing," Manuel Garcia (Ascherberg); "Singing,"
Randegger (Primer, No. 5, Novello); "Speech in Song," Ellis (Primer, No. 6,
Novello).

PIANOFORTE—Some useful hints on the subject of Form may be gathered from
"Rhythm Analysis and Musical Form," Bertenshaw (Longmans); on Touch, from
"First Principles of Pianoforte Playing," Matthay (Longmans); and on Fingering,
from "Exercises for Fingering," by Carlo Albanesi (Ricordi). No book on Teaching
can be recommended, as the questions are set with a view to elicit the practical
knowledge of the candidate derived from personal experience.

VIOLIN—For scales and arpeggios Wessely's Scale Manual (Augener) may
be recommended.

Licentiates of the Royal Academy of Music,

who have passed since March, 1906.

(A list of the names of persons who have been successful in passing the METROPOLITAN EXAMINATION for LICENTIATESHIP previous to March, 1906, is published separately, and will be sent on application to the Secretary.)

IN HARMONY.

Brown, John Hullah ... (A.) 1906 | Collingwood, Lawrance A. (A.) 1906

IN SINGING.

Basker, Dorothy Grace ... (C.) 1906	Jones, Amy Rowland ... (C.) 1906
Beechey, Winifred ... (C.) 1906	Lawson, Ethel ... (B.) 1906
Butler, Sydney Thomas ... (C.) 1906	Mason, James Valentine A. (B.) 1906
Clement, Annie Margaret (B.) 1906	Mills, Nellie ... (B.) 1906
Davis, James Arthur ... (C.) 1906	Mitchell, Rosa Isabel ... (C.) 1906
Egerton, Florence Maude (B.) 1906	Prescott, Ethel Frances ... (C.) 1906
Fillingham, Annie Gertrude (C.) 1906	Robinson, William Edward (B.) 1906
Galbraith, John Lamont ... (B.) 1906	Stirling, Robert ... (B.) 1906
Howard, Edward ... (B.) 1906	Trebilcock, Harriet Annie (B.) 1906
Inglis, Helen Gertrude ... (C.) 1906	

IN PIANOFORTE PLAYING.

Adcock, Jessie H. ... (B.) 1906	Bradstock, Dorothy Clare (B.) 1906
Adeney, Hilda ... (B.) 1906	Bramley, Dorothy ... (C.) 1906
Aitken, Juanita Kerr ... (B.) 1906	Bramwell, Agnes Mary ... (B.) 1906
Alder, Elizabeth Mary ... (B.) 1906	Bristol, Frances Dorothy ... (B.) 1906
Alletson, Mabel ... (B.) 1906	Brown, Ada Bertha ... (B.) 1906
Andrew, Eva Mary ... (B.) 1906	Burgis, Nora Gaisford ... (B.) 1906
Andrewartha, Winifred ... (B.) 1906	Capell, Janet Maria ... (B.) 1906
Anstey, Jessie Blanche ... (B.) 1906	Casley, Alice French ... (B.) 1906
Argent, Ida Thompson ... (B.) 1906	Chadwick, Thomas ... (B.) 1906
Ascher, Eva ... (B.) 1906	Cheetham, Dorothy ... (B.) 1906
Atkinson, Mary Kathleen (B.) 1906	Chivers, Gladys E. Maud ... (B.) 1906
Attenborough, Frederick ... (B.) 1906	Clapperton, Eva ... (B.) 1906
Attenborough, Gladys Mary (B.) 1906	Clark, Ethel Mary ... (B.) 1906
Bailey, Agnes Mary Hilda (B.) 1906	Clarke, Lilian Maud ... (B.) 1906
Baly, Olive ... (A.) 1906	Clayton, Thomas ... (B.) 1906
Balkwill, Marjorie ... (B.) 1906	Cluley, Lucy Elizabeth ... (B.) 1906
Banfield, Ellen Muriel ... (B.) 1906	Colam, Mabel Priscilla ... (B.) 1906
Barnby, Jessie Louise ... (C.) 1906	Coley, Charlotte Annie ... (A.) 1906
Barratt, Catherine Mary ... (B.) 1906	Collyer, Catherine F. E. ... (B.) 1906
Barrowman, Jeanie Baird B. (B.) 1906	Coombs, Jessie ... (B.) 1906
Barry, Maud ... (B.) 1906	Copling, Grace Helen ... (B.) 1906
Bateman, Eva Florence ... (B.) 1906	Cousin, Joseph ... (B.) 1906
Beall, Alice Jane ... (B.) 1906	Cove, Olive M. ... (B.) 1906
Beamish, Annie Eliza ... (B.) 1906	Crawshaw, Leonard ... (B.) 1906
Bellingham, Winifred Mary (B.) 1906	Cross, Emmeline Anne ... (B.) 1906
Boland, Kathleen ... (B.) 1906	Daff, Frederick John ... (B.) 1906
Bonnar, Adelaide Eleanor ... (B.) 1906	Davies, Rita Henrietta ... (B.) 1906
Bradburn, Walter ... (B.) 1906	Deakin, Marjorie Helen ... (B.) 1906

IN PIANOFORTE PLAYING—*Continued.*

Dobson, William Silkstone	(B.)	1906	Jones, Gwendolen Frances	(B.)	1906
Douglas, Mary K. Dorothy	(B.)	1906	Judson, Florence ...	(B.)	1906
Dugdale, Kate Jane	(B.)	1906	Kemp, William Siegfried...	(B.)	1906
Duncanson, Frances E. ...	(B.)	1906	Kilgour, Martha E. Cotton	(B.)	1906
Dunham, Edith Mary	(B.)	1906	Kirby, Geraldine Evelyn...	(B.)	1906
Eames, Helen	(B.)	1906	Knight, Jessie May	(B.)	1906
Easson, Rose Caroline	(B.)	1906	Knight, Margaret Hilda	(B.)	1906
Eastwood, Violet	(B.)	1906	Knox, Adelina	(B.)	1906
Edgar, Muriel Kathleen	(B.)	1906	Laidlay, Laura Evelyn	(B.)	1906
Elliott, Eveline	(B.)	1906	Lane, Ethel L.	(B.)	1906
Fairclough, Florence M....	(B.)	1906	Langley, Hilda Florence...	(B.)	1906
Farbstein, Rose	(B.)	1906	Lanham, Guy	(B.)	1906
Farrow, Clara May	(B.)	1906	Leach, William	(B.)	1906
Favatt, Florence Ellen	(B.)	1906	Leach, Winifred	(B.)	1906
Finlay, Mabel	(B.)	1906	Lee, Nellie Bartlett	(B.)	1906
Finlow, Lilian J.	(B.)	1906	Letherby, Nellie	(B.)	1906
Fitt, Edith...	(B.)	1906	Lewis, Alice Margery	(B.)	1906
Freeman, Violette Eva	(C.)	1906	Lincoln, Marianne Elizabeth	(B.)	1906
Gaidry, Jeanne Françoise	(B.)	1906	Lindey, Dorothy	(B.)	1906
Gill, Freda Llewellyn	(B.)	1906	Lockyer, Margaret E. M.	(B.)	1906
Girdlestone, Gladys M.	(B.)	1906	Lott, Clara Jessie	(B.)	1906
Goodall, Jessie May	(B.)	1906	Loxham, Jessie	(B.)	1906
Goodban, Winifred	(B.)	1906	McHutchon, Katie D. M.	(B.)	1906
Graves, Olive May	(B.)	1906	McMenemy, Marie Rose	(B.)	1906
Green, Dorothy Leader	(B.)	1906	Madder, Florence G.	(B.)	1906
Grimbly, Olive Margaret...	(B.)	1906	Malpas, Lilian Grace	(B.)	1906
Grundy, Elizabeth	(B.)	1906	Manby, Edith Florence	(B.)	1906
Gruner, Evelyne H.	(B.)	1906	Marle, Grace Edith	(B.)	1906
Haigh, Herbert Marchant	(B.)	1906	Mason, Lydia Frances	(B.)	1906
Hall-Jones, Gwendolen	(B.)	1906	Mason, Mabel	(B.)	1906
Hanson, Maggie	(B.)	1906	Mayhew, Norman...	(B.)	1906
Hardy, Edward	(B.)	1906	Mead, Alice	(B.)	1906
Hardy, Ethel Mary	(B.)	1906	Menzies, F. A. Lucy	(B.)	1906
Harper, Alfred Wilkinson	(B.)	1906	Morgan, Gwladys Myfanwy	(B.)	1906
Harris, Amy Beatrice	(B.)	1906	Morgan, Violet Roy	(B.)	1906
Harrison, Irene Elizabeth	(B.)	1906	Mountstephen, Nellie A...	(B.)	1906
Hartshorn, Cyril Norris	(B.)	1906	Murray, Margaret Pentland	(B.)	1906
Haslam, William Brown	(B.)	1906	Myhill, Gertrude Elsie	(B.)	1906
Hay, Katherine Martha	(B.)	1906	Nassau, Katie Louise	(B.)	1906
Heasman, Ada Mabel	(A.)	1906	Nettell, Eileen	(B.)	1906
Heward, Doris Fanny	(B.)	1906	Nicholson, Frances E.	(B.)	1906
Hewitt, Beatrice Frances...	(C.)	1906	Nightingale, Edith A.	(B.)	1906
Hill, Alric John	(B.)	1906	Norman, Lorna Gertrude...	(C.)	1906
Hine, Isabella Winifred	(B.)	1906	Norris, Ethel L.	(B.)	1906
Holbrooke, Frances Mary	(B.)	1906	O'Callaghan, Bridie May...	(B.)	1906
Houlbrook, Dorothy Mary	(B.)	1906	Ogier, Nellie Beatrice	(B.)	1906
Howard-Stafford, Lucy E.	(B.)	1906	Owen, Janet Elizabeth	(B.)	1906
Hughes, Muriel Gertrude...	(B.)	1906	Park, Alice...	(B.)	1906
Hulm, Norah Frances	(B.)	1906	Pask, Pleasance G.	(B.)	1906
Humphrey, Margaret Helen	(B.)	1906	Paul, Marion Alice	(B.)	1906
Hunt, Annie	(B.)	1906	Pickard, Ethel Emily	(B.)	1906
Huntington, Constance G.	(B.)	1906	Plante, Elsie Fraser Raynes	(B.)	1906
Hunton, Violet	(B.)	1906	Polkinghorne, Alice May...	(B.)	1906
Hutton, Winifred Ingram	(B.)	1906	Powell, Clare Jasmine	(B.)	1906
Jacques, Gertrude Anne	(B.)	1906	Powell, Hilda Caroline M.	(B.)	1906
Johnson, Georgiana Money	(B.)	1906	Prior, Lydia	(B.)	1906
Johnson, Winifred	(B.)	1906	Raby, Alice Louise	(B.)	1906
Johnston, Catherine	(B.)	1906	Read, Ruth Gladys	(B.)	1906
Johnston, Margaret	(B.)	1906	Reade, Frank Mortimore...	(A.)	1906
Johnston, Roland R.	(B.)	1906	Richardson, Agnes E.	(B.)	1906

IN PIANOFORTE PLAYING—*Continued.*

Richter, Siegfried ...	(B.)	1906	Taylor, Ethel ...	(B.)	1906
Rider, Olive ...	(B.)	1906	Taylor, Hilda ...	(B.)	1906
Rigg, Margaret ...	(B.)	1906	Taylor, Jeanie Brown ...	(B.)	1906
Rimmer, Meta ...	(B.)	1906	Thomas, Ethel ...	(B.)	1906
Roberts, Hilda Margaret ...	(B.)	1906	Thomas, Florence ...	(B.)	1906
Robinson, Bertha Evelyn ...	(C.)	1906	Thompson, Ellen F. ...	(B.)	1906
Robinson, Lilian ...	(B.)	1906	Thomson, Margaret I. ...	(B.)	1906
Robson, Elsie Priscilla ...	(B.)	1906	Thorpe, Alice Mary ...	(B.)	1906
Row, Dora ...	(B.)	1906	Tiffen, Rhoda E. F. ...	(B.)	1906
Rowland, Ethel Alice ...	(B.)	1906	Tobin, John ...	(C.)	1906
Russell, Constance Clayton ...	(A.)	1906	Trethewey, Winifred B. B. ...	(B.)	1906
Saies, Lilian Crawford ...	(B.)	1906	Turnbull, Beatrice Maude ...	(B.)	1906
Sayers, Leslie Maude ...	(B.)	1906	Turner, Alice Regina ...	(B.)	1906
Seward, Vera ...	(B.)	1906	Vaughan, Fanny ...	(B.)	1906
Shacklock, Eva ...	(B.)	1906	Wale, Lily Margaret ...	(B.)	1906
Shaw, Lilian Mary Douglas ...	(C.)	1906	Walker, Mabel ...	(B.)	1906
Shears, Norah Renée Alicia ...	(A.)	1906	Walters, Winifred... ..	(B.)	1906
Sibley, Florence ...	(B.)	1906	Warren, Beatrice Sarah ...	(B.)	1906
Silver, Dorothea May ...	(B.)	1906	Warren, Olive ...	(B.)	1906
Simms, Frances Evelyn M. ...	(B.)	1906	Watkis, Emily Blanche ...	(B.)	1906
Sinkings, Nellie ...	(B.)	1906	Watt, Jean Rae ...	(B.)	1906
Smith, Elsie ...	(B.)	1906	Webb, Nora Ellen... ..	(B.)	1906
Smith, Winifred ...	(B.)	1906	Webster, Ethel Margaret... ..	(B.)	1906
Snowden, Marion ...	(B.)	1906	Weekes, Gladys Josolyne... ..	(B.)	1906
Snowdon, Ethel Isabel ...	(B.)	1906	Whidborne, Mary Catherine ...	(B.)	1906
Soutar, Elizabeth Jane ...	(B.)	1906	Wickes, Nina G. ...	(C.)	1906
Spence, Jane McAndrew... ..	(B.)	1906	Williams, Alice Mary ...	(B.)	1906
Spiller, Florence Emily ...	(B.)	1906	Williams, May C. ...	(B.)	1906
Stansfield, Ada Louisa ...	(B.)	1906	Williams, Nora Kathleen... ..	(B.)	1906
Stansfield, Marion... ..	(B.)	1906	Wilson, Agnes Mary ...	(B.)	1906
Stapleton, Edith Mary ...	(B.)	1906	Winter, Evelyn Clara T... ..	(B.)	1906
Stenhouse, Annie ...	(B.)	1906	Wood, Elsie Florence ...	(B.)	1906
Stileman, Muriel Curteis... ..	(B.)	1906	Wood, Norah Sibthorpe ...	(B.)	1906
Strickland, M. Aimée ...	(B.)	1906	Wood, Violet Mary ...	(B.)	1906
Sutton, Hilda Daisy ...	(B.)	1906	Woods, Mary ...	(B.)	1906
Swanwick, Margaret ...	(B.)	1906	Wright, Edith ...	(B.)	1906
Sykes, Bertha ...	(B.)	1906	Wright, Elsie Maud ...	(B.)	1906
Szczepanowska, Cecilia ...	(A.)	1906	Wright, Violet Lomas ...	(B.)	1906
Tarling, Minnie ...	(B.)	1906	Wylde, Amy Eveline ...	(B.)	1906
Tatam, Dorothy Irene Laura ...	(B.)	1906	Young, Edwina ...	(B.)	1906

IN ORGAN PLAYING

Butcher, Frank Charles ...	1906	Millington, Edward John ...	1906
Carnegie, Daniel Moir ...	1906	Robinson, Kathleen ...	1906
Leah, John Edward ...	1906	Spinney, Montague Herbert ...	1906
Letts, Ralph ...	1906	Swidenbank, George ...	1906

IN ORCHESTRAL INSTRUMENTS.

VIOLIN.

Austin, Marguerite E. ...	(C.)	1906	Kean, I. E. Beatrice ...	(B.)	1906
Baker, Agnes C. ...	(B.)	1906	Kingwell, Violet Mary ...	(B.)	1906
Barr, Hilda Kate ...	(A.)	1906	Lack, Marjory Nedham ...	(B.)	1906
Clarke, Rebecca Thacher... ..	(B.)	1906	Lavin, Mary Rowe ...	(B.)	1906
Ebbs, Arthur B. ...	(B.)	1906	Macleod, Alice ...	(B.)	1906
Gordon, Margaret McLeod ...	(B.)	1906	Mellis, Mary Stuart Bohun ...	(A.)	1906
Hicks, Christine Maude ...	(B.)	1906	Nye, Elsie Marian... ..	(B.)	1906
Hughes, Edith Vivien ...	(C.)	1906	Pengelley, Margaret D. ...	(B.)	1906

IN ORCHESTRAL INSTRUMENTS. VIOLIN—*Continued.*

Polley, Daisy Annie	...	(B.)	1906	Rowland, Gladys Mary	...	(C.)	1906
Potter, Marion	...	(B.)	1906	Rudkin, Eveline Mary	...	(B.)	1906
Rees, Marjory Grace	...	(B.)	1906	Whitelegge, Sylvia Leam...	(B.)	1906	

VIOLONCELLO.

Griffiths, Gwendolen	...	(A.)	1906	Mundy, John	...	(C.)	1906
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HARP.

Andrews, May	...	(C.)	1906	Hine, Hilda May	...	(A.)	1906
Bellaby, Elizabeth	...	(A.)	1906	Sinclair, John	...	(B.)	1906

FLUTE.

Crump, Norah	...	(A.)	1906
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CORNET.

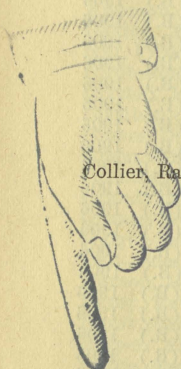
Price, William John	...	(C.)	1906
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IN BANDMASTERSHIP.

Collier, Ralph Edwin	...	1906	Ramsey, Harold Fairbrother	...	1906
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IN THEATRICAL CONDUCTORSHIP

Hoby, Charles	...	1906
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The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application to the Secretary at that time or after. Each Syllabus applies to the Examination held at the following Michaelmas and Christmas periods only.

ISSUED 31ST MARCH, 1907.